

April 7-15, 2018

Tosca



GENERAL MOTORS

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Production Sponsor:
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MUSIC

Giacomo Puccini

LIBRETTO

Luigi Illica and Giuseppe Giacosa after Victorien Sardou's play, *La Tosca*

WORLD PREMIERE

Teatro Costanzi - Rome, Italy
January 14, 1900

CONDUCTOR

Valerio Galli

PRODUCTION

Jose Maria Condemi

STAGE DIRECTOR

Marco Pelle

CHORUS MASTER

Suzanne Mallare Acton

SET/COSTUME DESIGN

Robert Perdziola

LIGHTING DESIGN

Thomas C. Hase

WIG & MAKE-UP DESIGN

Joanne Weaver

ASSOCIATE STAGE DIRECTOR

Andrew Neinaber

ASSOCIATE LIGHTING DESIGN

Joe Beumer

REPETITEUR

Jean Schneider

STAGE MANAGER

Ken Saltzman

SUPERTITLES

Dee Dorsey

A Co-Production of Michigan Opera Theatre, Cincinnati Opera, and L'Opéra de Montréal

CAST

(In order of vocal appearance)

Angelotti:	Erik Van Heyningen+
Sacristan:	Dale Travis
Cavaradossi:	Andrea Carè (April 7, 11, 14) Noah Stewart (April 15)
Tosca:	Alexia Voulgaridou (April 7, 11, 14) Kelly Kaduce (April 15)
Scarpia:	Greer Grimsley
Spoletta:	Michael Day+
Sciarrone:	Harry Greenleaf+
Shepherd Boy:	Natalie Nikolajevs Khalan Isbell (understudy)
Jailer:	Erik Van Heyningen+
	+Michigan Opera Theatre Studio Artist

Synopsis

ACT I

The Church of Sant'Andrea della Valle in Rome, 1800, noon. Angelotti, a political prisoner, has escaped from Castel Sant'Angelo and takes cover in the church where his sister, the Marchesa Attavanti, has left him the key to the family chapel. He is discovered by the painter Mario Cavaradossi, a liberal sympathizer, who is painting an altarpiece. His portrait of Mary Magdalen is inspired by the Marchesa, whom he has observed in prayer. When the singer Floria Tosca, Cavaradossi's lover, arrives, she recognizes the blue-eyed Magdalen as none other than the Marchesa herself. Tosca jealously insists that the figure be made to look more like her dark-eyed self, and leaves the church. Soon after, a cannon shot from the prison announces Angelotti's escape and Cavaradossi hurries him away to hide in his country villa.

The Sacristan tells the choir of the reported defeat of Napoleon at Marengo, to be celebrated with a High Mass. Their jubilation is interrupted by Scarpia, the feared chief of police, who arrives with his men to search for Angelotti. Scarpia finds a fan with the Attavanti crest, part of a disguise left for Angelotti, as Tosca returns to tell Mario that she will sing for the Queen that night at the Palazzo Farnese. Scarpia uses her jealousy to sow seeds of doubt about her lover and the Marchesa; as Iago used a handkerchief to manipulate Othello, he will trap Tosca with the Marchesa's fan.

ACT II

Scarpia's apartments at the Farnese Palace, that evening. Scarpia desires Tosca, and hopes to use the arrest of her lover to force her to his will. As he dines in his room, he hears Tosca's voice rising from the celebrations below. Spoletta arrives from Cavaradossi's villa, having failed to find the escaped Angelotti. He has, however, arrested Cavaradossi, and brings him before Scarpia.

Tosca, having been to the villa as well, knows that Scarpia was lying about Mario's infidelity. She also knows the hiding place of Angelotti, which she reveals when Mario screams under torture. Scarpia proposes a bargain to Tosca: If she will yield to him, he will spare Cavaradossi and give them both safe conduct out of Rome. But, for political reasons, he must first hold a mock execution. Tosca agrees, and as Scarpia prepares to collect his reward, she offers him a deadly surprise.

ACT III

The battlements of Castel Sant'Angelo, high above the Tiber River, near dawn. Cavaradossi, awaiting execution, recalls his first night with Tosca—when the stars shone just as they do now. Tosca arrives with the note of safe conduct, and describes how she obtained it. A carriage is waiting, and she has brought money and her jewels. She explains that Mario will have to feign death at the hands of a mock firing squad, and she coaches his performance.

The firing squad, however, is real; Scarpia has worked his evil from

beyond the grave. Pursued by Scarpia's minions, who have discovered her deed, Tosca calls on her tormentor to meet her before the Throne of God, and leaps to her death.

-Courtesy of Opera Theatre of Saint Louis

ARTIST PROFILES

Suzanne Mallare Acton

(Chorus Master)

Chorus Master Suzanne Mallare Acton has received wide acclaim for her choral direction involving more than 125 productions in seven languages.

Conducting credits

include *West Side*

Story, The Music Man,

Pirates of Penzance,

The Mikado, Daughter

of the Regiment,

Carmen, La Traviata and *Carmina*

Burana with *The Medium* for MOT; *My*

Fair Lady and *La Traviata* for Dayton

Opera; *Merry Widow* and *Madame*

Butterfly for Artpark; and *Tosca* for

Augusta Opera. As founding Director

of the MOT Children's Chorus, Ms.

Acton was instrumental in developing

the inaugural season. She is also the

Artistic and Music Director of metro

Detroit's Rackham Choir.



Andrea Carè (Cavaradossi)

Italian tenor Andrea Carè makes his Michigan Opera Theatre debut as Cavaradossi in *Tosca*.

He has performed

recently at the Royal

Opera House, Royal

Swedish Opera,

Opéra national du

Rhin, Bolshoi Theatre,

Vancouver Opera, La

Monnaie (Brussels), the Tanglewood

Festival, Teatro Real (Madrid), the

Canadian Opera Company, Palau de

les Arts València, Gran Teatre del Liceu

and Opera National de Bordeaux. His

signature roles include Cavaradossi

in *Tosca*, Don José in *Carmen* and the

title role of *Don Carlo*. He studied at

the Giuseppe Verdi Conservatory in

Turin and was a pupil under Luciano

Pavarotti and Raina Kabaivanska.

Engagements this season and beyond

include *Carmen* at the Royal Opera

House, *La Gioconda* at the Liceu

Barcelona and La Monnaie, *Aida* and *La*

bohème at the Royal Swedish Opera,

Tosca at the Finnish National Opera

and Teatro Regio di Parma, *Carmen* at



Teatro Real and *Don Carlo* at the Palau de les Arts Valencia. He will also make his Metropolitan Opera and Wiener Staatsoper debuts.

Michael Day (Spoletta)

Tenor Michael Day comes from Rockford, Illinois and is a Michigan Opera Theatre Studio Artist. At MOT, he recently performed as Pablo Picasso and F. Scott Fitzgerald in Ricky Ian Gordon's *27* and as Don Basilio in *The Marriage of Figaro*. His performance credits also include singing with Indiana University Opera Theatre, the Opera Theatre of Saint Louis, Indianapolis Pro Musica, the Bloomington Chamber Singers and Utah Festival Opera, where he worked as a young artist. This past summer, he returned to the Opera Theatre of Saint Louis as a Richard Gaddes Festival Artist, singing the role of Al Joad in a new performing version of Ricky Ian Gordon's *The Grapes of Wrath*. He holds a bachelor's degree in music education and vocal performance from Indiana University and is currently completing a master's degree from the university.



Valerio Galli (Conductor)

Italian conductor Valerio Galli, recently named among the "Best Top 10 conductors under 40 in Italy," returns to Michigan Opera Theatre for his third production, following *Turandot* and *Carmen*. Recent debuts include: *Turandot* with San Diego Opera; *La Rondine* at Teatro del Maggio Musicale Fiorentino; *La bohème* at Teatro di San Carlo in Naples and Teatro Regio di Parma; *Madama Butterfly* in Toulon; *Tosca* in Bologna and Florence; *Don Carlo* in Teatro Carlo Felice in Genova; and *Pagliacci* in Verona. Other performances include: *Adriana Lecouvreur* for Macedonian Opera; *Zanetto* and *Cavalleria rusticana* in Pisa; *La Rondine* for Fresno Grand Opera; *Turandot* for Zhuhai Huafa & CPAA Grand Theatre in China, the Puccini Festival and Pisa; *La forza del destino* in Pisa; *Tosca* in Novara, Trento, Pisa, and Rovigo; *Il Campanello* and *Gianni Schicchi* in Genoa, *Rigoletto* in Bologna; *Carmen* in Novara; and *La traviata* in Mantova. In symphonic concerts, he has performed at the The Royal Concertgebouw in Amsterdam, XXII Kecskeméti Tavaszi Festival



Hungary, the Moscow International House of Music, Teatro Goldoni in Livorno, Teatro Comunale Luciano Pavarotti in Modena, Teatro Carlo Felice in Genoa, the New Year's Day Concerts in Lucca and Pisa, the San Marino Symphony Orchestra and inaugurated the 57th Festival Internacional de Santander. Upcoming engagements include his return to Naples for Nino Rota's *Il cappello di paglia di Firenze*.

Harry Greenleaf (Sciarrone)

Wixom, Michigan native Harry Greenleaf is Michigan Opera Theatre Studio's resident baritone. He made his debut with Michigan Opera Theatre in 2016 in the role of Top in *The Tender Land*. Previous MOT credits also include Le Bret in *Cyrano*, Jack Wallace in *The Girl of the Golden West* and Morales in *Carmen*. This season, he performed with MOT as Marullo in *Rigoletto*, and Leo Stein and Man Ray in Ricky Ian Gordon's *27*. He has been a Studio Artist with the Wolf Trap Opera Company, an Apprentice Artist with Des Moines Metro Opera and a Young Artist with the Glimmerglass Festival. He holds a Master of Music degree from the University of Cincinnati College-Conservatory of Music and is an alumnus of the Michigan State University College of Music.



Greer Grimsley (Scarpia)

Bass-baritone Greer Grimsley returns this season to Michigan Opera Theatre as Scarpia in *Tosca*, a role he has performed previously with San Diego Opera, The Metropolitan Opera, Los Angeles Opera, Opéra de Montréal, Portland Opera, Pittsburgh Opera, Opera Colorado, and Seattle Opera. Grimsley is internationally recognized as an outstanding singing actor and as one of the most prominent Wagnerian singers of our day. In addition to MOT's production of *Tosca*, this season Grimsley reprises his signature role of Wotan in *Der Ring des Nibelungen* with San Francisco Opera, sings the title role of *Macbeth* with Opera San Antonio, Kurwenal in *Tristan und Isolde* with Gran Teatre del Liceu in Barcelona, Pirate King in *Pirates of Penzance* with San Diego Opera, Orest in *Elektra* in Houston Grand Opera,



and excerpts from *Die Walküre* with Pacific Symphony. Future engagements through 2020 include multiple returns to Houston Grand Opera, Dallas Opera, and the Metropolitan Opera.

Thomas C. Hase (Lighting Design)

Thomas C. Hase is a lighting designer who has worked with major opera houses and theaters throughout the world. In the United States, he designed the Tony-Award winning revival of *Company* on Broadway and has worked with opera companies including LA Opera, Boston Lyric Opera and New York City Opera as well as numerous theaters. Internationally, his work includes the Finnish, Columbian, Dutch National Operas the Bavarian State Opera the Vancouver Opera and the Singapore Arts Festival.



Kelly Kaduce (Tosca)

An audience favorite on stages around the country, soprano Kelly Kaduce has been proclaimed an "exceptional actress whose performance was as finely modulated dramatically as it was musically" by Opera News. In addition to *Tosca* with Michigan Opera Theatre, her 2017-18 season roles include the title role in *Madama Butterfly* with Santa Fe Opera, Thais in *Thais* with Minnesota Opera and Polly in Kurt Weill's *The Threepenny Opera* with Boston Lyric Opera. In 2016 she debuted with Des Moines Metro Opera as Alice in *Falstaff*, returning last summer as Desiree Aremfeldt in *A Little Night Music*. In 2016-17 she was heard as Nedda in *I Pagliacci* with Virginia Opera and Liu in *Turandot* in Atlanta. In 2015-16 she sang both *Tosca* and *Rusalka* with the Minnesota Opera.



Robert Perdziola (Set/Costume Design)

Robert Perdziola is a set and costume designer whose work spans opera, film and theater. He has worked with opera companies including the Lyric Opera of Chicago, Cincinnati Opera, San Francisco Opera, Houston Grand Opera and Opera Boston.



Internationally, he has worked at Tokyo Bunka Kaikan, Festival Internacional de Música de Macau and Performing Arts Centre, Matsumoto. He has worked as assistant art director for films including *Interview with the Vampire: The Vampire Chronicles*, *The Age of Innocence* and *Shadows and Fog*.

Marco Pelle (Stage Director)

A frequent choreographer with Michigan Opera Theatre, Marco Pelle makes his MOT directorial debut in *Tosca*. Mr. Pelle began his career as a choreographer and was introduced to the opera world by MOT Founder David DiChiera. As an opera choreographer, he has worked extensively in the United States and abroad, including *Un ballo in maschera*, *Rigoletto*, *Faust*, *Frida* and *La sonnambula* with MOT. In 2017, he made his directorial debut with Florida Grand Opera, directing and choreographing *Un ballo in maschera*, described as "FGO's finest Verdi production in many seasons" by Florida Classical Review. Outside of opera, Mr. Pelle is the resident choreographer with New York Theatre Ballet. He has choreographed for some of the best ballet dancers in the world, including Italian ballerina Alessandra Ferri on her comeback show *The Piano Upstairs* and Paris Opera Ballet étoile Isabelle Ciaravola, who performed his work *Esprit Libéré*. He also choreographed *Passage*, a short movie which opened at the Venice Film Festival for which he later created a theater version. Mr. Pelle is a 2016 recipient of the PrimiDieci USA Award, under the patronage of the Italian Ministry of Foreign Affairs, which honors the 10 most successful Italians in the United States today. He is also a 2013 recipient of the SAIE National Award in Italy for his contribution to the arts.



Noah Stewart (Cavaradossi)

Lauded for his distinctive timbre, tenor Noah Stewart returns to Michigan Opera Theatre as Cavaradossi in *Tosca*. His previous MOT performances include Pinkerton in *Madame Butterfly*, Nadir in *The Pearl Fishers*, Rodolfo in *La bohème* and Ismael in *Nabucco*. Trained at the Juilliard School, Noah's debut album for DECCA became a major success



in the United Kingdom, topping the classical charts for seven weeks. In spring 2012, he made a critically-lauded debut at The Royal Opera as Hassan in Judith Weir's *Miss Fortune*. North American engagements include the title role in *Faust* at Atlanta Opera and Rodolfo at Florentine Opera Company and New Orleans Opera. Outside the United States, he has sung with the Scottish Opera, Göteborg Opera, the Bolshoi Opera, Teatro Real and Perm Opera and Ballet Theatre. He is also a guest soloist with The Hallé orchestra, Scottish Symphony, Royal Philharmonic Orchestra, Gulbenkian Symphony and Boston Symphony Orchestra. Noah's future engagements include making his debut at Nederlandse Reisopera in *Tosca*.

Dale Travis (Sacristan)

Dale Travis has become one of the most sought after bass-baritones in America today. His repertoire encompasses 50 roles over 25 years in styles including Mozart, Donizetti, Rossini, Strauss, Puccini and Wagner. He has performed with the most prestigious opera companies in the world, with recent roles in *Tosca* and *The Merry Widow* at Lyric Opera of Chicago; *Arabella*, *The Magic Flute* and *Albert Herring* at Santa Fe Opera, *The Marriage of Figaro* and *Makropoulos Case* at the San Francisco Opera; *The Daughter of the Regiment* at Opera Theatre Saint Louis, *A View from the Bridge* at Teatro dell' Opera in Rome, *La Cenerentola* at Opera Colorado and *Vec Makropoulos* at the Metropolitan Opera. Future engagements include Frank in *Die Fledermaus* with the Seiji Ozawa Music Academy and returns to the Glimmerglass Festival and the San Francisco Opera.



Erik Van Heyningen

(Angelotti, Jailer)

A native of Poway, California, Erik Van Heyningen is Michigan Opera Theatre Studio's resident bass-baritone. At MOT, he recently performed as Henri Matisse and Ernest Hemingway in Ricky Ian Gordon's *27* and as Count Ceprano in *Rigoletto*. He has sung with opera companies across the country, including performing as a Richard Gaddes Festival Artist and Gerdine Young Artist with



the Opera Theatre of Saint Louis and as an Apprentice Artist at Santa Fe Opera this past summer. He recently had his debut with Austin Opera as Truffaldino in *Ariadne auf Naxos*. Erik holds a bachelor's degree in vocal performance from Boston University and will attend the Juilliard School for his Artist Diploma in Opera Studies in the fall of 2018. Future performances include a return to the Santa Fe Opera to sing Imperial Commissioner in *Madame Butterfly* and Ragotzki/Archbishop in *Candide*. There, he will also cover Haly in *L'Italiana in Algeri*, Voltaire/Pangloss/Cacambo in *Candide*, and Robert Oppenheimer in *Doctor Atomic*.

Alexia Voulgaridou (Tosca)

Critically acclaimed Greek soprano Alexia Voulgaridou is a regular guest at the most prestigious European and American opera houses, concert halls and music festivals. Performance highlights include Mimi



in *La bohème* with The Royal Opera, the Bavarian State Opera and the San Francisco Opera; Cio-Cio San in *Madama Butterfly* with The Royal Opera, the Hamburg State Opera and the Berlin State Opera, and Marguerite in *Faust* with The Royal Opera and the Hamburg State Opera. Additional career highlights include the title role in *Manon* with The Royal Opera as well as Nedda in *I Pagliacci* and Lucrezia in *I Due Foscari* with the Hamburg State Opera. She studied in Athens and at the Munich Conservatory.

Joanne Middleton Weaver

(Wig and Make-up Design)

Born in England, Joanne Weaver came to the United States in the late 1980s. She began apprenticing with what was then Washington Opera, now Washington National Opera. Ms. Weaver has since designed at many opera companies throughout the U.S., including Glimmerglass Opera, Central City Opera, Sarasota Opera, Lyric Opera of Kansas City and Des Moines Metro Opera. Her notable Michigan Opera Theatre credits include *The Magic Flute*, *Macbeth*, *The Passenger*, *Frida*, *The Merry Widow*, *Faust*, *Margaret Garner*, *Cyrano* and *The Pearl Fishers*.



Opera and Cultural Change: Understanding the “Verismo” of *Tosca*

By Christy Thomas, Ph.D.

What should opera look like in a world marked by rapid industrial and technological development? Though such questions certainly resonate in the 21st century, opera composers were asking the same questions at precisely the moment Giacomo Puccini’s *Tosca* was born.

At the turn of the 20th century, the broader world was undergoing a massive amount of social, cultural, technological, and political change. It saw the rise of modern industrial states and urban politics, increasing scientific progress, and the crest of European power with its colonialism, empire-building, and imperialism. Concurrently there was a radical desacralization of sacred spaces, a rise of secularism, and a collapse of metaphysical claims. Modern technologies surged as well with the invention of the telephone (1876), phonograph (1877), lightbulb (1878), gas-powered automobile (1885), zinc-carbon battery (1886), zipper (1891), diesel engine (1893), and cinema (1895). Overall, there was a self-conscious concern with being “modern,” a watch-word of the last decades of the 19th century.

Such was the world in which Puccini’s generation grew up. Artists and composers who came of age at the turn of the century bore the responsibility of creating artistic responses to this rapidly changing world. One can imagine them asking, “As a musician, how can I address this emerging world of science, realism, and technology, while still holding onto art as something that moves the soul? How do I find new, truer, bolder things to say? How can I develop music in ways that outflank my predecessors but still use the same basic musical language?” A dilemma indeed.

Puccini was among a group of young Italian opera composers whose response to the emerging sense of modernity involved turning to *verismo*—Italian for “realism.”



Influenced by French literary circles, the Italian *verismo* movement considered the real world worth representing. *Verismo* composers gave their artistic interpretation of things that someone might actually experience. As such, *verismo* operas presented audiences enough details of the real world to feel more authentic or scientifically true than the artistic work of previous generations. They could be set in any time or place, be it 1850s rural Sicily, present day Japan, or—as with *Tosca*—Rome in 1800, truthfully recreating that reality, wherever and whenever it existed.

Puccini composed *Tosca* squarely within the *verismo* tradition. The opera premiered at the Teatro Costanzi in Rome on Jan. 14, 1900 with the choice of the Italian capital for the premiere presumably inspired by the Roman setting. The libretto was by Giuseppe Giacosa and Luigi Illica,

Puccini’s collaborators for both *La bohème* and *Madama Butterfly*. It was based on Victorien Sardou’s 1887 five-act play *La Tosca*, which was set in the days following Napoleon’s victory at the Battle of Marengo in June 1800. It featured acclaimed actress Sarah Bernhardt in the title role. Though one of Sardou’s most successful works, the play is rarely performed today, its popularity outshone by Puccini’s opera. Puccini drastically shortened the original drama, reducing the number of characters and focusing on the interpersonal drama between celebrated Tosca, Cavaradossi, and Scarpia rather than on political motivations or historical background. *Tosca* also features three of Puccini’s best-known arias: “Recondita armonia,” “Vissi d’arte,” and “E lucean le stelle.”

A variety of *Tosca*’s elements lend themselves to heightened realism. The plot dramatizes a moment in Italian history when Rome was alternately under Napoleonic and Neapolitan occupation, and featured actual Roman locations—the church of Sant’Andrea della Valle, the Palazzo Farnese, and the Castel Sant’Angelo. The libretto uses ordinary speech and a relaxed metric structure instead of the tightly organized poetic texts typical of earlier Italian operas. Moreover, the shepherd boy’s song at opening of Act III features local Romanesco dialect.

Musically, Puccini recreated a realistic Roman soundscape through the use of bells, real melodies, and diegetic song. He asked a priest about the *Te Deum* melody used in Roman churches, the correct order of the cardinal’s procession, and the Swiss Guard’s costumes. Puccini even learned the exact pitch of the great bell of St. Peter’s Basilica and made a special journey to Rome to hear the matins bells from the ramparts of the Castel Sant’Angelo.

Tosca’s structure also aligns with *verismo* ideals. Until the mid-

19th century, operas typically consisted of discrete blocks—arias, duets, choruses, and so forth. For the *veristi*, however, an externally imposed structure was artificial. Instead of opening with a grand instrumental delivery of the aria's memorable tune, *Tosca's* arias often start simply and without pomp, so the audience might not even realize an aria has begun until a sudden burst of lyricism arrives.

In true *verismo* style, *Tosca* also depicts torture, attempted rape, murder, and suicide—uncommon subjects for earlier operas. Puccini's treatment of Cavaradossi's torture shocked audiences, who would have preferred being told about it rather than actually hearing the tenor's off-stage screams. The execution scene proved even more unsettling. Though in Sardou's play it took place off-stage, Puccini made the scene more explicit, with both victim and firing squad in full view on stage.

Like *verismo* opera, early cinema also shared a broader interest in realism. The earliest films were exhibitionist in nature, emphasizing



effect, spectacle, and technological novelty and offering viewers the opportunity to "really see," seemingly without mediation. Famously, audiences found the Lumière brothers' silent film of the arrival of a train so realistic that they screamed and ran from the room to get out of the way of the on-coming train—despite the fact that it was only on the screen. *Tosca's* shocking elements can thus be seen in connection to early cinema's shocking immediacy and realism. Moreover, both *Tosca* and early Italian cinema

engaged with a broader cultural interest in encountering the past, experiencing it as realistically as possible. As cinema turned increasingly toward narrative subjects in the decade after *Tosca's* premiere, the burgeoning Italian film industry became known for its historical and epic films.

Though *Tosca* was an immediate public success, with Puccini describing the premiere as "a veritable triumph... Italian-style with shouts and calls for encores," its early critical reception was mixed, largely due to its veristic nature. A reviewer in the *Mercure de France* called it "coarsely puerile, pretentious and vapid," while a *Le Figaro* critic disparaged its "disconcerting vulgarities." Critics were shocked because they were unaccustomed to a heightened level of objectivity in a genre they expected to be fictional and subjective. The stage—and especially opera—was not a place to see reality, but to see fiction. Yet in combining art and reality, Puccini produced a *verismo* opera that has both shocked and enchanted audiences for generations.

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Daniel Stachyra+
Henrik Karapetyan+
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Robert Stiles

HARP

Patricia Terry Ross+
Principal

FLUTE

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Dennis Carter
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Fritz Kaenig

TIMPANI

Alison Chang
Principal +

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John Dorsey
Principal +
Keith Claeys

ORGAN/CELESTE

Jean Schneider

+ Michigan Opera Theatre
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Beth Kirton+
Andrew Wu+
Ran Cheng
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Principal +
Daniel Stachyra+
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Anna Bittar-Weller+
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Chris Buzzelli

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Laura Larson
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In Memoriam

Madeleine "Madge" Berman, Board of Trustees 2001 - 2018

Madeleine "Madge" Berman was a prominent civic leader and philanthropist, with a passion for the arts. In addition to her time as a long-serving member of the Michigan Opera Theatre Board of Trustees, Madge was a supporter of the Detroit Symphony Orchestra, the Detroit Institute of Arts, the Detroit Zoo and the Michigan Humane Society. With her husband, Bill, Madge built and supported the Berman Center for the Performing Arts in West Bloomfield,

Michigan. Additionally, Madge was appointed by Mayor Coleman Young to the first Detroit Arts Council and by Governor Milliken to the Michigan Council of the Arts. Later on she joined President Clinton's President's Committee for the Arts and Humanities and held the same post under President Obama. Through her work and dedication, Madge's cultural impact can be seen regionally and beyond, and we are grateful for her time with MOT. Madge Berman, 1927-2018.